

Hutchinson Street District

Revised Summary of Information
September 8, 1975

Commission on Chicago Historical
and Architectural Landmarks

HUTCHINSON STREET DISTRICT
4232 North; 700-900 West
Chicago, Illinois

The development of Hutchinson Street began, slowly, in the last decade of the nineteenth century. Construction of homes continued to about 1930, though many vacant lots, in private ownership, were not developed. Many of the original landowners along the street had chosen to build their homes on larger, suburban-like lots. The last period of new construction along the street occurred during the late 1950s and early 1960s

Hutchinson Street and the Lake View Community

Hutchinson Street is located in the community of Lake View, an area on Chicago's North Side which began as a separate town in the mid-19th century and was incorporated into the city in 1889. The town of Lake View took its name from a large resort hotel called Lake View House which stood on the sandy shore of Lake Michigan, just south of what is now Irving Park Road. Built in 1854, Lake View House proved to be a profitable business venture for its owners, Elisha E. Hundley and James H. Rees. The opening of the hotel on the Fourth of July in 1854 was merry and well attended, despite the lack of roads leading through the area. Soon many prominent Chicagoans were spending their summers at the resort, which came to be called the "Saratoga of Illinois." The area grew in popularity, and by the time Lake View House closed in 1890, land sales in the vicinity were booming.

Lake View Township extended west of the lake to Western Avenue; the northern boundary was Devon Avenue and the southern boundary was Fullerton Avenue, then the city limit of Chicago. The town grew along major transportation arteries, which radiated out from the central part of Chicago.

In 1855, the Lake View Plank Road was completed; this road opened up the area around Lake View House. The route followed Green Bay Road (now Clark Street) to Evanston Avenue (now Broadway), and then followed Evanston Avenue to Graceland Avenue (now Irving Park Road). The next year, the first train tracks in the area were laid by the Chicago, Milwaukee and St. Paul Railroad along a route now used by the Chicago and Northwestern Railroad. By 1870, the demand for convenient transportation was great enough to necessitate regular commuter service; the small steam engine of the North Chicago Street Railway pulled three cars along Evanston Avenue, north to Graceland Avenue, and west along Graceland Avenue to Green Bay Road. More new residents moved into the area as transportation became more convenient.

Lake View grew rapidly and was incorporated as a separate city in 1887. The growth of this prosperous suburb paralleled the growth of Chicago, and in 1889 the city of Lake View was incorporated into the city.

The lands further from the lake were excellent for farming and many Germans and Scandinavians had chosen to settle there. These farms flourished and the farmers were able to sell their produce and flowers in the nearby Chicago markets. By the time Lake View was annexed to the city, the greater part of the community was farm land. The lands along the lake were owned by wealthier families who built fine country homes on large pieces of property. It is likely that the servants of these families farmed part of this land to provide produce for the use of the household. Surplus produce was occasionally sold at the city markets, although farming was not a major source of income here as it was farther west. Soon owners of lakefront property realized that they could make a profit by subdividing their land. Some developed their property themselves; others sold their property to developers.

The Wallers were one family who developed the extensive property they owned in the area. James B. Waller was a well-to-do insurance salesman who owned fifty-three acres of lakefront property. Here he built a summer home called Buena House, an imposing residence "resembling the fine old mansions of the East." The area surrounding the Waller house eventually came to be called Buena Park. Around 1887, Robert A. Waller, James Waller's son, purchased the property adjacent to his family's estate, and began his career as a developer. The younger Waller built approximately 150 houses along Alexander (now Kenmore) Avenue, just east of Sheffield Avenue (now Sheridan Road). Nearby was Buena Circle, the only park in Lake View.

Farther east, much of the land was developed by Francis T. Simmons and Charles Ulysses Gordon. This partnership was typical of the business ventures which developed the area. In 1890, Simmons and Gordon built homes for themselves at the entrance to Gordon Terrace, which was then only one block long, extending from Halsted Street (now Clarendon Avenue) east to the lake. The street was named by Mrs. Simmons after her husband's partner. The two houses were designed by the architectural firm of Jenny and Mundie and formed an imposing west entrance to the street, adding more sales appeal to what was already an attractive site.

Another property owner who subdivided his land was John C. Scales, who owned a large tract between Fremont (now Hazel) Street and Halsted Street (now Clarendon Avenue), just north of Buena Avenue (now Buena Terrace). Scales, born in England in 1841, was brought to this country as an infant. While in his early twenties, he served in the Civil War. Later he became a successful commission merchant in Chicago and by 1893 had acquired the property around what is now Hutchinson Street. To facilitate the subdivision of the land, Scales put a road through the center of it. He named the road Kenesaw Terrace after the Battle of Kenesaw Mountain, a Civil War battle in which he had served. Scales commissioned Chicago architect George Maher to design a house for him. In 1894, the house (the first on the street) was completed.

Scales gradually sold the lots along Kenesaw Terrace. A number of the houses built along the street were designed by George Maher and one might assume that this resulted from an arrangement made between Scales, the individual buyers, and the architect. Scales died on April 22, 1921. By that time, most of the land along Kenesaw Terrace had been sold and developed.

On October 7, 1936, Kenesaw Terrace was renamed to honor a prominent Chicago businessman and civic leader, Charles L. Hutchinson. Hutchinson was born on March 7, 1854, in Lynn, Massachusetts. When he was two years old, his parents brought him to Chicago, where his father became a successful grain operator and one of the founders of the Corn Exchange National Bank. Hutchinson's father served as president of that bank, a position which Hutchinson himself later held. Hutchinson also served as a director of the Northern Trust Company, the Chicago Packing and Provision Company, and the Chicago Street Railway Company. Hutchinson's many civic activities included associations with the Art Institute, Hull House, the Municipal Art League, and the Columbian Exposition of 1893. Hutchinson died on October 7, 1924.

Most of the houses along Hutchinson Street were built during the last decade of the nineteenth and the first two decades of the twentieth century. The unique character of the street derives from the large concentration of George Maher houses and from the complementary Prairie school style houses.

The Architecture of Hutchinson Street

A variety of architectural styles prevailed during the years that Hutchinson Street was being developed. Much of nineteenth-century residential architecture was characterized by a revival of historical styles. Beginning in the mid-1870s, the Queen Anne style was widely employed in residential designs throughout the U.S. Based on the work of English architect Richard Norman Shaw, the Queen Anne style was introduced into this country at the Centennial Exhibition held in Philadelphia in 1876. The style is characterized by an irregularity of plan and massing and by the use of building materials of various colors and textures. Other characteristics include complex roof patterns, windows of various forms and shapes, and an emphasis on the decorative effects of chimneys. The Queen Anne style is represented on Hutchinson Street by the earliest house on the block, the John C. Scales House (1893).

The Queen Anne style gave way to the Richardsonian Romanesque style, which derives from the work of Henry Hobson Richardson, one of the foremost American architects of the nineteenth century. In the 1870s, Richardson developed a distinctive architectural style which employed large round arches, rough faced masonry, and slit-like window openings. The overall effect of these buildings is one of weight and massiveness. The style was introduced into Chicago by Richardson himself, in the Marshall Field Wholesale Store (1885-87), the Franklin MacVeagh House on Lake Shore Drive (1885-87), and the John J. Glessner House on Prairie

Avenue (1886-87). In the proposed district, the style is represented by the house at 803 Hutchinson Street.

The World's Columbian Exposition of 1893, held in Chicago, had a profound influence on American architecture. Most of the buildings at the Exposition were designed in the Classical Revival style, which employs elements from ancient Greek and Roman architecture. These buildings are very formal and characterized by pediments, columns, brackets, and bands of dentils. After the Columbian Exposition, the style was very popular throughout the country for several decades. The W.F. Monroe House, 1901, at 716 Hutchinson Street displays elements of the Classical revival style.

During these same years, many architects, especially in and around Chicago, were rejecting these historical revival styles and searching for a more contemporary architecture. Louis Sullivan, John Root, and others of the Chicago School were seeking solutions to the design problems presented by the tall commercial office building. In the field of residential architecture, Frank Lloyd Wright was developing new forms. In the first decade of the twentieth century, Wright perfected his "Prairie" house, and thereby initiated the Prairie school style of architecture. This style is characterized by a pronounced horizontal emphasis, which is generally created by low pitched roofs with broad overhanging eaves, bands of ribbon windows, and elongated proportions. Wright's work during this first decade of the twentieth century was revolutionary and profoundly influenced other architects. These architects adapted Wright's forms and developed the Prairie school style. The architects most closely associated with this style were: Walter Burley Griffin and his wife Marion Mahoney Griffin, Barry Byrne, Hugh Garden, William Drummond, and George Maher. A large concentration of Maher houses is found on Hutchinson Street; there is one house which was most likely designed by William Drummond. Another architect associated with the Prairie School, Dwight Perkins, may be represented by two other houses on the street.

The houses along Hutchinson Street represent a variety of architectural styles and in a very real way present a capsule history of American residential architecture from the last decade of the nineteenth century through the first two decades of the twentieth.

George W. Maher

George Washington Maher was born on Christmas Day, 1864, in the small West Virginia town of Mill Creek. Shortly thereafter, his father, in need of a job, moved the growing family to New Albany, Indiana. It was in this small river town that Maher received the greater part of his formal education. When Maher was about fourteen, the family moved again, this time to Chicago. The elder Maher was again in need of a better job, and the task of rebuilding after the Fire of 1871 was providing many jobs for newcomers to the city. By this time Maher's parents considered their son old enough to begin working to help support the family.

With his first job, George W. Maher began his career in architecture; he was apprenticed as a draftsman in the firm of Augustus Bauer and Henry Hill. Shortly thereafter, he entered the office of Joseph Lyman Silsbee, one of the largest architectural practices in Chicago. Silsbee is known today as an early employer and teacher of many Chicago and Prairie school architects. Maher spent ten years with Silsbee, during which time he was able to work with and meet talented young architects such as Frank Lloyd Wright and George Grant Elmslie. The years spent with Silsbee had a lasting effect on Maher, who may also have been influenced by other architects in the office.

Maher began his own practice in 1888, though by 1889 he had formed a partnership with Charles Corwin. Little is known about the firm of Maher and Corwin; even the length of the partnership is a matter of dispute. It is known, however, that Maher was again working by himself in 1893.

In 1893, a series of significant events occurred in the life of George W. Maher. He attempted to find relief from a severe mental disorder during a three-month-long trip to Europe. While he rested, Maher was filling a sketchbook with his observations of European architecture. Returning to Chicago, he began a project with John Lewis and a group of investors who were interested in developing the planned suburb of Edgewater (the project was never completed). He was married on October 24 to Elizabeth Brooks, a painter to whom he had been engaged for some five years. Maher and his wife moved into a home he had designed in the suburb of Kenilworth; one year later their only child, Philip Brooks, was born.

Of great benefit to Maher's architectural practice were his numerous social contacts. The Mahers were quite active in the social life of Kenilworth, accounting for the large number of commissions the architect received in the area. Most of Maher's commissions were for large, elegant residences located in the more prestigious suburbs of LaGrange, Oak Park, Glencoe, and Evanston. Maher was also quite active in numerous clubs; among these were the Union League, the Cliff Dwellers, and the University Club of Evanston.

Maher, like many architects of the Prairie and Chicago schools, was concerned with the development of an "indigenous American architecture." Maher drew from many sources and developed many original designs, most of which were free of any historical references. Maher also admired the work of the famed American architects Louis Sullivan and H.H. Richardson. During his career, Maher developed three basic stylistic "types"; once developed, the formula was used again and again, until the next "type" was developed. Maher's work shows the strong influence of Silsbee's picturesque romantic style until the mid-1890s. The John Farson House (Oak Park) of 1897 marked the beginning of the next type of design, based on the qualities of massiveness, symmetry, and horizontality. This "style" was perhaps Maher's most original contribution to American architecture. He is seen by many scholars as one of the pioneering architects of the Prairie School, though his work as a whole does not strictly fall into that style.

Maher, like many Midwestern architects, traveled to St. Louis in 1904 to see the Louisiana Purchase Exposition. Many of the rooms in which the German arts and crafts were displayed were designed by Joseph M. Olbrich. Olbrich's work is typified by the use of large block-like forms with broad, flat surfaces; details are generally sharp and crisp. Olbrich's designs also reflect his association with architects in England and Scotland. An occasional element of Art Nouveau is sometimes apparent.

By the turn of the century, Maher had developed an excellent style that was his own, a synthesis of various stylistic elements. Later, as he began to design using his formula of "types," his work became less original. Maher's creativity faltered, possibly because of a decline in his health, and his later designs were less than his best. Maher died on September 12, 1926, while vacationing at his summer home in Douglas, Michigan.

Descriptions

John C. Scales House 840 West Hutchinson Street

When this house was built for John C. Scales in 1894, George Maher was still producing designs which displayed the influence of his ten-year stay in the office of Joseph Lyman Silsbee. This house is typical of the Queen Anne style in the irregularity of its massing and the variety of color and texture of the materials used.

A rubblestone base firmly anchors the two-story house to the earth. The broad eave of the veranda adds horizontal emphasis while enclosing much of the south and east facades. Rubblestone walls extend above the first floor in the round elements of the design and in the chimneys. The second story is decorated with elements suggesting medieval half-timber construction; dark brown molding is set off by the white stucco which covers the wall. The round bay on the south facade is topped by a conical roof surmounted by a large gable. Here Maher chose to work with medieval motifs: the bargeboard of the gable is cut in a trefoil shape; behind this is a leaded glass window which is nearly Flamboyant Gothic in style. Under the window is a terra-cotta cartouche.

The Hazel Street facade is much more complex in its massing. The door, which is tucked under a deep overhang, is rounded at the top. Over this door is a tripartite Gothic style window having wooden tracery at the top. On the west facade a two-story rubblestone turret is surmounted by a faceted conical roof. There are few square corners in the plan of the Scales house; the design is held together by the heavy masonry base and by the repeated horizontals of the rooflines.

W.H. Lake House 826 West Hutchinson Street

W.H. Lake was a grainbroker and senior partner in the firm of W.H. Lake

& Company which was located in the Board of Trade Building. Lake, following the lead of his neighbor, John Scales, chose to commission George Maher as architect for his home, which was constructed in 1904.

In the Lake House, Maher developed his final version of the Farson House (1897) type. In this type of design Maher made his most significant contribution to the indigenous American architecture he worked so hard to develop. Unity is achieved by formal arrangement of elements within the design. The basic form of this house type is a massive rectangle with horizontal elements dominating the composition and drawing it together.

The two-story rectangular facade of the Lake House is overshadowed by the deep overhang of the double hip roof, creating the most striking horizontal element in the design. The low rectangular dormer breaks the broad plane of the roof at its center. Three large windows are symmetrically arranged at the second floor level; two panels containing simple art glass designs frame the central double hung window. The west windows, above the main entrance, are enhanced by a simple bowed limestone sill supported by a decoratively carved bracket. The main entrance below is framed by a simple wide band frame and two low, thick walls. A deep veranda extends from the center of the front facade to the east, adding another strong horizontal element to the composition.

Claude Seymour House
817 West Hutchinson Street

The house at 817 Hutchinson was designed by George W. Maher and constructed in 1913 for Claude Seymour. Drawings of the front facade were published in the Chicago Architectural Club *Catalog* for 1913. Seymour was a vice-president of Otto Young and Company, an upholstery business. Like many of his neighbors, Young was active in the Chicago Automobile Club and a member of many other fashionable clubs.

In his design for the Seymour House, Maher borrowed heavily from English country houses by C.F.A. Voysey and the firm of Parker and Unwin. The two-story house is basically H-shaped, though a one-story porch (not an addition) does break the symmetry of the facade. The many windows and their arrangement here are typical of Parker & Unwin's designs, but the geometric pattern in the leaded glass is distinctly the work of Maher. This design and its variations are used consistently in all decorative elements to lend a measure of continuity; Maher called it his motif-rhythm theory. A motif similar to that used in the window glass is also found in the balustrades which enclose the front terrace. The large front door, containing a leaded glass window, is sheltered by a low arched canopy supported by four large, classically-inspired brackets. The entrance to the property is a simple iron gate in a fence supported by large brick piers. Both the steps and the walkway leading to the house are of the same red brick as the structure itself.

839 West Hutchinson Street

Despite the rather awkward handling of certain elements in the design of the house at 839 Hutchinson Street certain experts feel that the design is the work of George W. Maher. The design probably dates from the period between 1905 and 1910, when Maher was beginning to work with a new type of design, one that was inspired by English architects such as C.F.A. Voysey and the Viennese architect Joseph M. Olbrich. The two-story facade of the house is long and covered by a steep hip roof which conceals a ballroom. The emphasis on horizontality, so basic to the Prairie school style, is evident in the long sill which joins the three small windows on the second floor and the copper striations in the roof surface. In this design Maher's concern for the role of the wall as enclosing surface is apparent. The cream-colored common brick is laid in a stretcher bond and the joints are not raked; thus the flatness of the wall plane is emphasized. The windows are set deeply into the surface of the wall and are asymmetrically arranged, reflecting the arrangement of the interior spaces. Maher's motif-rhythm theory of design called for the repeated use of the same decorative motif as a unifying element in the design. This theory is carried out by the repeated use of the low arch with short lateral flanges; the basic form is most apparent in the pediment over the main entrance. It is reflected many times: in the flower boxes to either side of the stair, in the coping on the chimney, and even in the catch basins of the downspouts.

750 West Hutchinson Street

In the opinion of some experts, the house at 750 West Hutchinson was designed by the architect George W. Maher. We have not made a positive attribution, however, as the building permit cannot be found. The design of this house, especially the west facade, is a fine example of Maher's Farson house "type." The west facade of this two-story house is symmetrical. A low double hip roof is broken at the center by a classically-styled dormer typically found in Maher's designs. The base of the roof is bordered by a shallow, classically-inspired cornice. Below this cornice, a pattern of alternating arrows perforate the decorative molding which is supported by a row of dentils. The smooth surface of the cream-colored brick is broken by the main entry on the west facade which is set in a large stone frame (reminiscent of Sullivan's Wainwright Tomb in St. Louis) projecting from the center of the first story. Above this, a small window is set behind a large frame which is supported by two colonettes. The capitals of the columns used throughout this design are very similar in style to those designed by Louis H. Sullivan. The facade is also broken by four large simply treated windows.

The Hutchinson Street facade is broken by a rounded one-story sunporch the roof of which projects to form a porte cochere. The sunporch is very similar to those found in the designs of English country houses built at the end of the 19th century. The long wooden cornice is supported by the same unusually styled Sullivanesque colonettes. Today the owners of this house use the entrance off the porte-cochere as the front entry.

Louis Wolff House
4234 North Hazel

The architect of record for the Louis Wolff House at 4234 North Hazel is Richard E. Schmidt, yet there has been some question as to which architect in Schmidt's office produced the design. Both William E. Drummond and Hugh M.G. Garden, young architects who were later to produce many fine Prairie school designs, were in Schmidt's employ. A similar design, labeled 'L. Griffen House, Buena Park, Chicago,' was published in the Chicago Architectural Club *Catalog* in 1902. Recently published materials have asserted Drummond's primary role in the design of the Wolff House, which was completed in 1904.

The Wolff House is a two-story L-shaped residence constructed of brown brick. The broadly sloping, double hipped roof emphasizes the horizontality which is the trademark of Prairie school architecture. The top of the L faces the street. One-story wings project from the south and east facades, sheltering the main entrance and an enclosed porch. The emphasis on horizontality is apparent in the broad overhangs of the roof. The white limestone belt-course, which forms the lower sills of the small first floor windows and the coping of the front porch, binds the design together. A white concrete mudsill which slopes sharply to the ground adds further horizontal emphasis.

Louis Wolff, a successful businessman, was a manufacturer of plumbing goods. He is listed in the *Book of Chicagoans* (1911) where it is noted that he was a member of the Chicago Automobile Club, the Chicago Athletic Club and the South Shore Country Club.

Powell Houses

The houses at 747 and 757 Hutchinson, identical except for certain secondary elements of design, were constructed in 1909 for John H. and William H. Powell. The architect is unknown.

These two-story residences are constructed of common brown brick; the front facades are symmetrically arranged and dominated by a wide porch. The double pitch roofs are broken by rounded dormers on the front facades, but horizontality is stressed by the broad overhangs surmounting the roof and porch. The limestone beltcourses, sills, and coping (of the front porch) reflect the white plaster which is used to highlight the overhangs. Decorative brickwork plays an important role, breaking up massive elements (such as the piers supporting the front porch) and accenting horizontality on the second-floor facade.

645 Hutchinson Street

The house at 645 Hutchinson is a fine example of the residential archi-

ecture of the 1920s and 1930s. The design of this two-story structure is enriched by the careful use of high quality building materials. The rich color of the red brick facade is matched by the tile roof. The roof is framed with broad but simple gutters of copper, which have now acquired a green patina. Limestone is used for the window sills and in the plain entablature-like band under the eaves. The elaborate portico over the main entrance is suspended by chains anchored to the facade by limestone rosettes.

650 Hutchinson Street

The design of the two-story red brick house at 650 Hutchinson is enhanced by the use of limestone in the coping, beltcourse, and the first-floor window frames. Colonial details, such as the front door frame, also add interest to the design.

651 Hutchinson Street

The two-and-one-half story house at 651 Hutchinson was probably constructed during the 1920s. The first floor is of red brick, while the second story and the attic dormers are of wood frame construction, covered with grey stucco. The one-story sunporch on the street facade has been filled in and a large picture window added.

654 Hutchinson

During the last period of construction on the street a two-story red brick house was constructed at 654 Hutchinson. Note the one-story projection to the east where the brick has been laid in a simple diaper, or diamond pattern.

657 Hutchinson Street

The two-story red brick house at 657 Hutchinson, likely built about 1925, has recently been tuckpointed with bright white mortar. The entrance on the tree-shaded east facade provides privacy.

703 Hutchinson Street

The limestone trim above the first-floor windows contrasts with the exterior walls of pink common brick in this two-story house.

John A. Robison House
706 Hutchinson Street

The two-and-one-half-story residence at 706 Hutchinson was built in the first decade of this century for Dr. John A. Robison. Constructed of cream-colored roman brick complemented by limestone detail, the house is topped by a steeply pitched roof of red tile. Though the influence of the Prairie school of architecture is apparent in this design, many of the details are taken from classical architecture. The tripartite window in the attic dormer is divided by stout neo-classical columns. The windows are framed in limestone, which is also used in the beltcourse above the second story. Eight neo-Ionic columns support the porch, which extends two-thirds of the length of the south and east facades.

707 Hutchinson Street

The one-story bungalow at 707 Hutchinson has recently been remodeled; a two-car garage now occupies the basement of the house, which has been faced in white permastone. Some elements of the original design remain; the main entry on the east facade is unchanged, yet the scale of the picture window is not the same as the original window.

713 Hutchinson Street

The two-story frame house at 713 Hutchinson was constructed during the first decade of this century. Narrow horizontal siding on the first floor contrasts with the shingle-covered second floor. A Palladian window (a classically-inspired window divided into three parts) is set into the dormer, which is centered on the attic story of the street facade.

715 Hutchinson Street

The sloping roof and broad eaves of the one-and-one-half-story house at 715 Hutchinson tend to diminish its size, making it appear to hug the ground. Actually this grey stucco house is quite large, for the gentle slope of the roof allows for a spacious attic story.

William F. Monroe House
716 Hutchinson Street

The classical revival style house at 716 Hutchinson stands in striking, yet instructive, contrast to the other homes along the street. The boldness with which the classical elements of the design have been executed in wood negates the basically simple brick volume of the house. The pedimented roof is supported by brackets and decorated with rows of dentils and

egg-and-dart moldings. A simple tripartite window is surmounted by a richly modeled floral ornament. The pediment is supported by a colonnade of modified Ionic columns two stories in height. A matching white frame sun porch fills the second story, breaking at its center to form a bay window. Beneath the sun porch, the main entrance is balanced by a large window; both are set in frames derived from the classically-inspired Palladian style.

This house, constructed in 1901, was the home of William F. Monroe. Mr. Monroe founded a well-known tobacco shop shortly before the turn of the century; though the ownership of the shop has changed, it still bears his name.

721 Hutchinson Street

The two-story red brick house at 721 Hutchinson was constructed during the last period of development on the street, during the late 1950s and early 1960s. Here the sandstone base and concrete panels at either side of the front entry add interest to the design.

726 Hutchinson Street

Though it has recently been remodeled, the two-and-one-half-story house at 726 Hutchinson retains its first-floor base of blond roman brick. The front entrance and the second story have been completely remodeled.

727 Hutchinson Street

The randomly laid limestone base of the house at 727 Hutchinson lends it an air of informality; the character of the house emphasizes the suburban beginnings of Hutchinson Street. One of the first houses constructed on the street, it is two stories in height. A large polygonal porch, supported on neo-classical columns, frames the main entrance.

730 Hutchinson Street

Built during the last period of development on the street, the two-story red brick house at 730 Hutchinson has details of Indiana limestone.

737 Hutchinson Street

George S. Kingsley

The two-story red brick residence at 737 Hutchinson is a very fine example of Prairie school domestic architecture; the architect is not known. The house and its garage were constructed in 1913. The design of the house is based on a balanced system of proportion. Though the one-story

enclosed porch on the Hutchinson Street facade does not extend the length of the house, axuality is maintained in the alignment of the four windows below with the tripartite bay window of the second floor. The recessed front entrance, containing a large double door flanked by two modified Corinthian columns, corresponds in the original design with the void of the second-story sleeping porch, now enclosed. Indiana limestone has been used extensively as a unifying element in the design.

740 Hutchinson Street

The main entrance of the house at 740 Hutchinson is set back from the street to provide privacy for the owners. Trim (such as the capstones surrounding the front porch and the window sills and lintels) is of limestone which contrasts with the deep red color of the brick walls.

A.E. Pyott House 800 Hutchinson Street

Hale and Schmidt were the designers of the house at 800 Hutchinson, which was constructed in 1908 for A.E. Pyott. This large, two-and-one-half-story Prairie school style residence has a one-story base of blond roman brick. The second story is of mock half-timber construction; here cream-colored stucco contrasts with brown wood. Limestone is used for the window sills and the capstones of the one-story front porch on the Hutchinson Street facade.

803 Hutchinson Street

The two-story house at 803 Hutchinson is a handsome, well-proportioned example of Richardsonian Romanesque design. The architect and date of construction are not known as there is no building permit on record. The heavily rusticated limestone of the exterior walls emphasizes the massiveness of the structure. The simple forms are handled with great care; relationships between solid and void and the proportions used are evidence of the work of a good architect or an excellent contractor. The Clarendon Avenue facade contains two systems of complementary symmetry; under the double hip roof four windows are symmetrically arranged. The surrounding porch is divided by three broad arches, each springing from a thick pier; these piers are aligned with the window voids above. Entry to the house is by way of the porte-cochere on the Hutchinson Street facade or through the large door on the Clarendon side.

808 Hutchinson Street

The two-story Prairie school style house at 808 Hutchinson is constructed

of red brick, complemented by details of blond brick and carved limestone. The design of an arch flanked by rectangles (seen in the limestone details and the large second story window) may be due to the influence of George Maher. A wood frame porch, now removed, once sheltered the main entrance and balanced with the large window area on the eastern half of the street facade.

814 Hutchinson Street

The two-story red brick house at 814 Hutchinson was built about 1960. Decorative elements in the design include limestone keystones over the windows, simple white shutters, and wrought iron.

832 Hutchinson Street

The two-story brick house at 832 Hutchinson Street was built in the late 1920s or the early 1930s. The entrance is on the east side of the low ground story and the principal rooms of the house are on the second story. The main features of the handsomely composed Hutchinson Street facade are the wide second-story window and the gable directly above it. The window, occupying most of the width of the facade, is set into an opening with a pointed segmental arch; this arch echoes the configuration of the gable above. The Dutch-type gable is trimmed in stone and caps the Hutchinson Street facade. Projecting to the west is a small wing with a blank brick wall on the ground floor and an enclosed porch above.

4250 Marine Drive

The massing of the two-story residence at 4250 is simple and functional, and the diamond-shaped, or diaper, pattern in the brickwork of the Hutchinson Street facade adds interest to the design.

C. Zimmerman House 806 Buena Avenue

The Renaissance revival mansion at 806 Buena was designed by the architectural firm of Doer Brothers and built for C. Zimmerman during the years 1917 and 1918. The main body of this three-story residence is constructed of red common brick. The two-story sun porches flanking the street facade are of limestone, as is the front portico. This large, formal portico, centered on the symmetrical facade, is supported on paired columns and frames the front entrance. The large rectangular windows of the first floor are topped by arched panels of limestone and decorated by simple roundels; wrought iron railings form mock balconies. The windows of the second story are simply framed in brick, though cornice-like sills of lime-

stone above the window frames are supported by brackets. An elaborate beltcourse, similar to the cornice in its design, marks the top of the second floor. The treatment of the third story is similar to that of the attic story of Renaissance palaces. At the third story, decorative brickwork is a basic element of the design; headers of brick project from the surface, forming frames for the small windows and the panels between. The double hip roof is covered with green mission tile.

Claude Seymour House
822 Buena Avenue

Claude Seymour built the house at 822 Buena in 1907, lived there for about six years, and then moved into the larger house at 817 Hutchinson. This smaller, yet handsome two-story home is constructed of warm orange brick. Two large round bays project from the street facade; rising a full two stories, they are topped by shallow conical roofs. The veranda, which extends the full length of this facade, reflects the bay shape only on the western end of the facade, where large windows open from the living room. Heavy brick piers support the roof of the veranda and also the low fence. Simple pilasters inconspicuously frame the corners of the facade. An inter-lace pattern of moulding supports the glass in the front door and the top lights of the second story windows. The wood freize under the eaves is decorated with garlands. The dormer windows, modified from the Palladian type, are surmounted by volutes which support a simple finial. Two modeled Queen Anne style chimneys crown the simple roof line.

E. Thornton House
734 Hutchinson Street

An example of the Mission style of architecture, the house at 734 Hutchinson was built in 1913 for E. Thornton. The two-story stucco residence was designed by T.S. Urbain. Though the Mission style was very popular on the West Coast during the first part of the century, few outstanding examples were constructed in the Midwest. One noteworthy exception was the California Building, designed by A. Page Brown, for the Columbian Exposition. The round arched windows of the first floor and the red-tiled double hip roof of the house at 734 Hutchinson are typical of the style. The splayed corners of the street facade and the porte-cochere lend solidity to the design; these corners seem to be reflected in the seamless, almost sculptural, treatment of details, such as the joining of the wall surface with the eaves of the roof. Though there are sills under the windows, the continuous stucco surface is free of ornament or molding. Horizontal emphasis is added by the flower box-like sill under the windows of the second story and the broad overhang of the roof. The porte-cochere shelters the main entrance; four slender windows enclose what was once an open sleeping porch.

The proposed Hutchinson Street District focuses on the concentration of houses designed by the well-known Chicago architect George W. Maher; the district is given further substance by complementary Prairie school residences along the street. Other architectural styles, such as Romanesque and Classical revival, provide a perspective on the turn of the century architectural milieu in which Maher and the Prairie school architects worked. The vista looking east confirms the suburban character of Hutchinson Street. It is a quiet one-way street, visually joined to the Lincoln Park beyond by the many trees which frame the view beyond Lake Shore Drive.

BOUNDARIES OF THE HUTCHINSON STREET DISTRICT

ON THE NORTH

Beginning at the northwesterly corner of 840 West Hutchinson; east along the north property lines of 840 through 800 West Hutchinson Street to their coincident intersection with the east line of North Clarendon Avenue; south to the north property line of 750 North Hutchinson Street; east along the north property lines of 750 North Hutchinson Street through 4230 North Marine Drive;

ON THE EAST

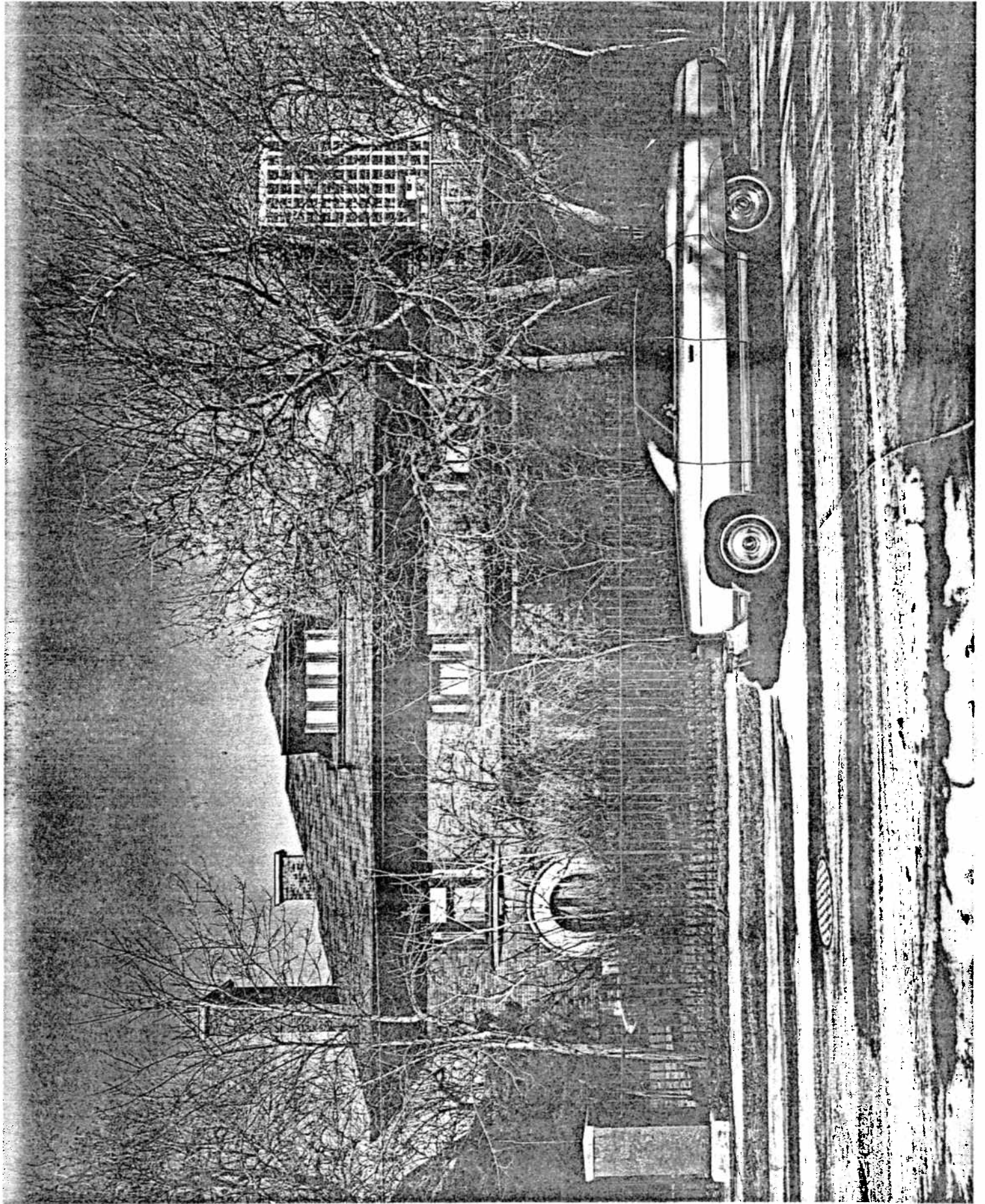
south and southeast along the west line of Marine Drive to the south property line of 645 West Hutchinson Street;

ON THE SOUTH

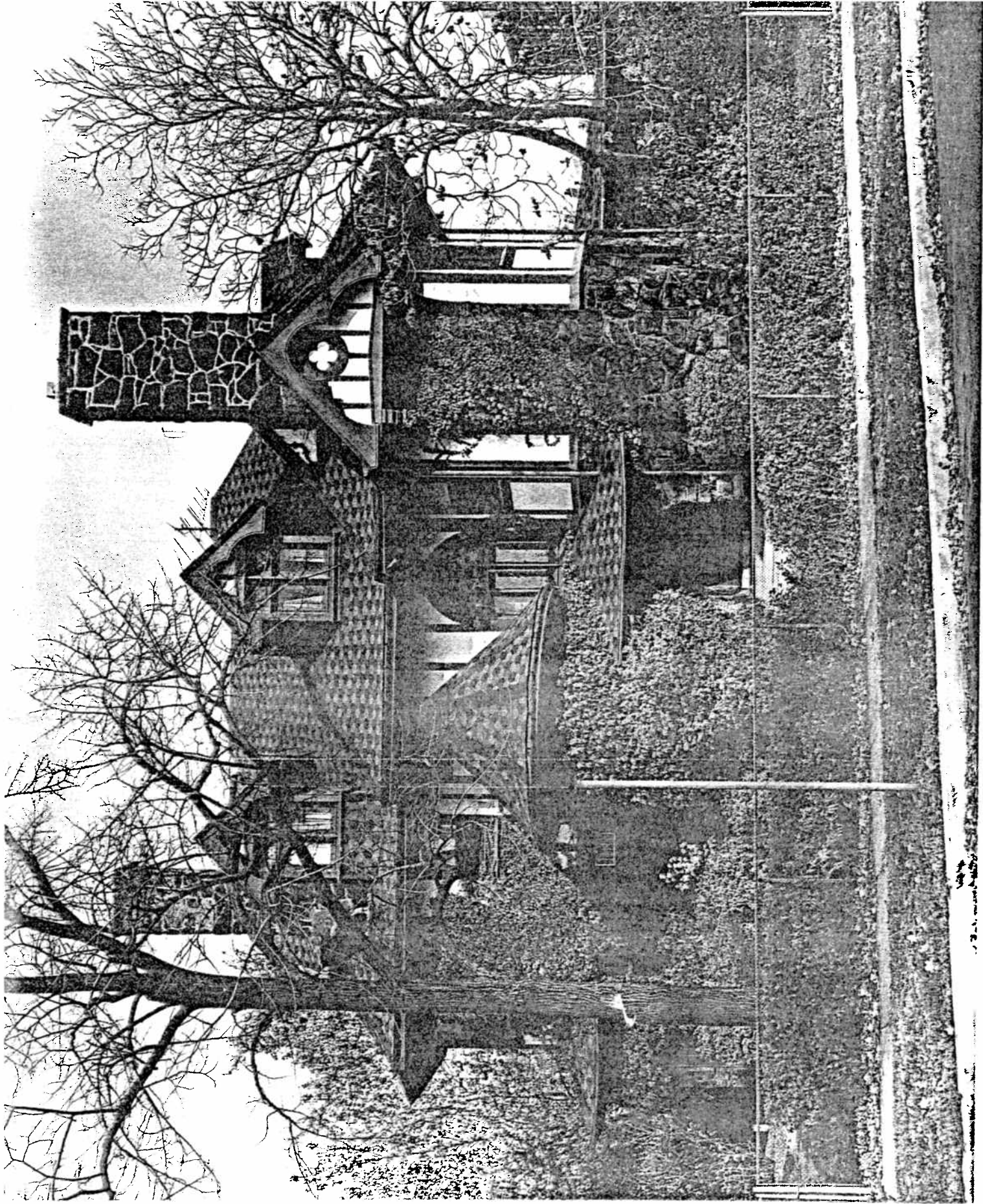
west along the south property lines of 645 West Hutchinson Street through 757 West Hutchinson Street to the west line of North Clarendon Avenue; south along the west line of North Clarendon Avenue to its intersection with the north line of West Buena Avenue; west along the north line of West Buena Avenue to the northwest corner of the intersection of North Hazel Street and West Buena Avenue;

ON THE WEST

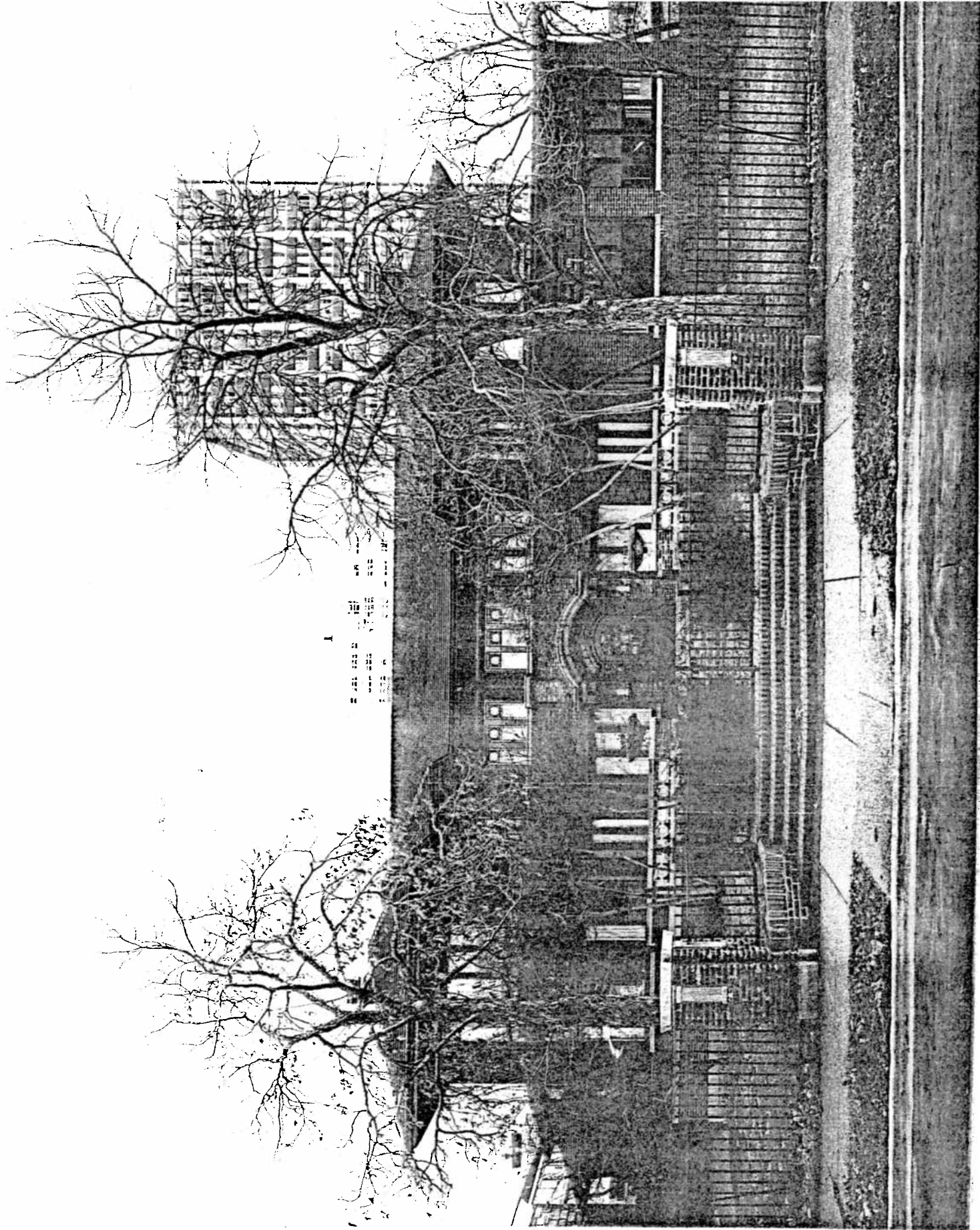
north along the west line of North Hazel Street to its intersection with the southeasterly property line of 4234 North Hazel Street; southwesterly along said property line to its intersection with the southwesterly property line of 4234 North Hazel Street; northwesterly along said property line to its intersection with the northwesterly property line of 4234 North Hazel Street; northeasterly along said property line to its intersection with the west line of North Hazel Street; northwest along the west line of North Hazel Street to its intersection at a right angle with a line coincident with the point of beginning; east along said line to the point of beginning.



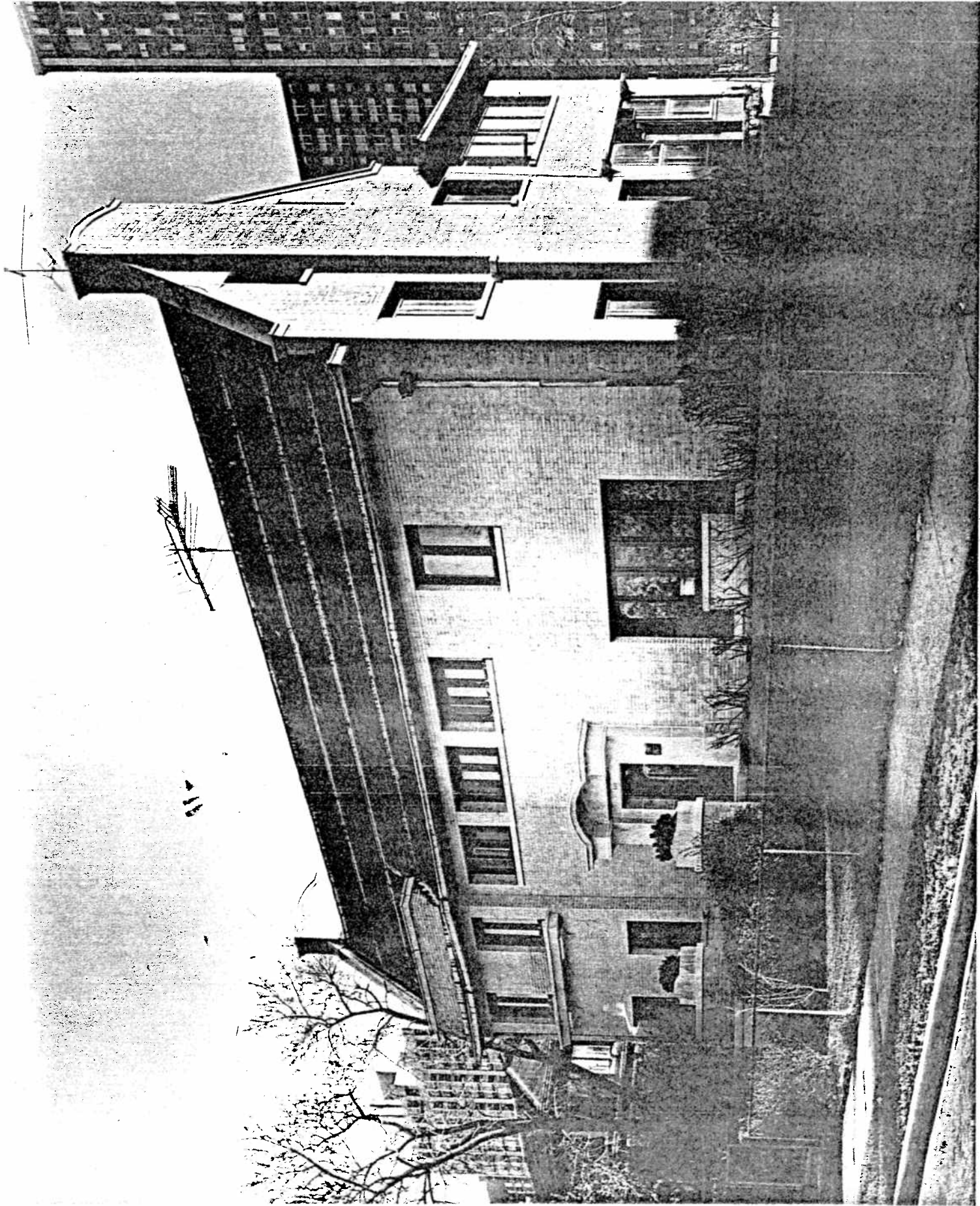
826 West Hutchinson Street (See description on page 6)



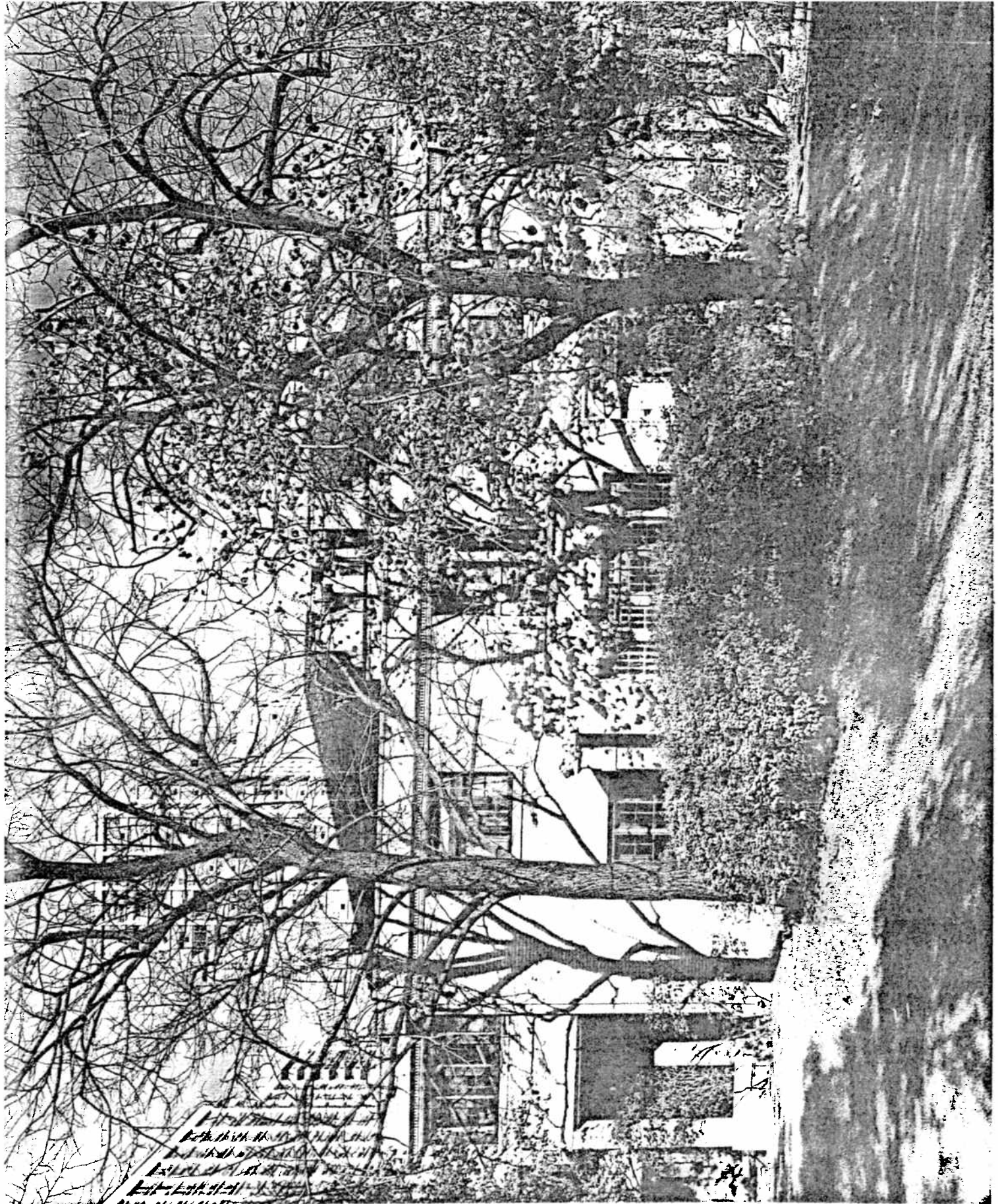
840 West Hutchinson Street (See description on page 6)



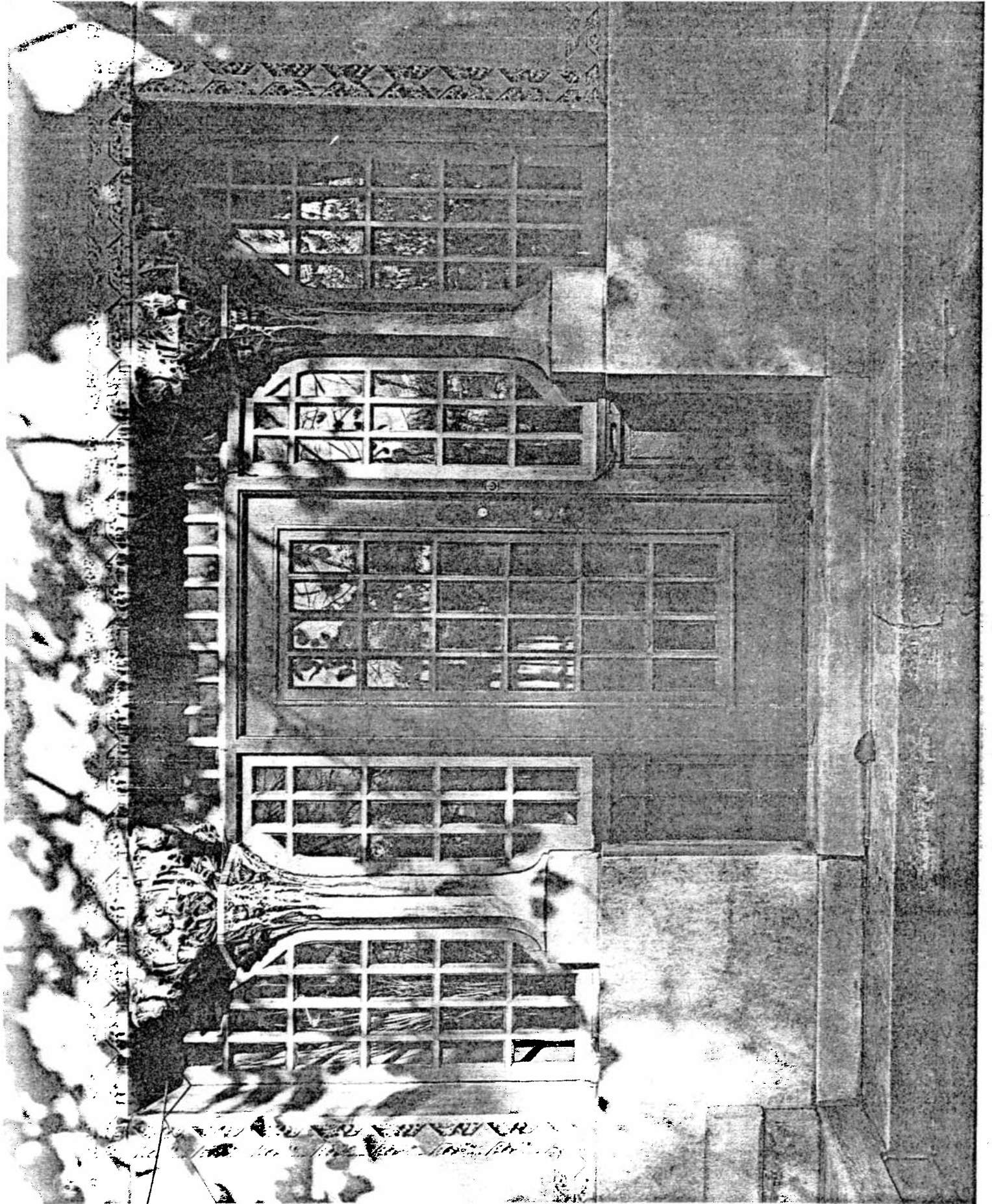
817 West Hutchinson Street (See description on page 7)



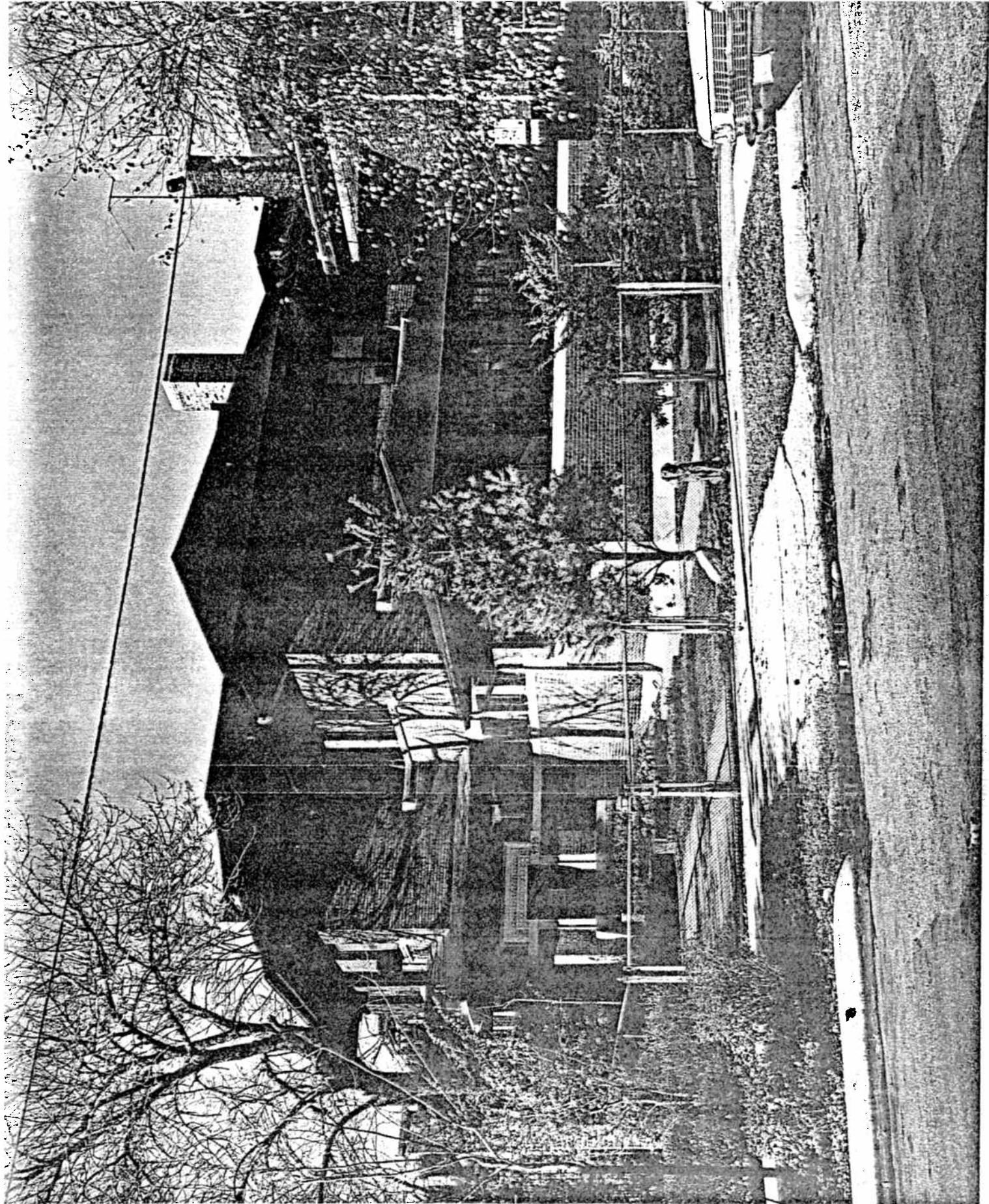
839 West Hutchinson Street (See description on page 8)



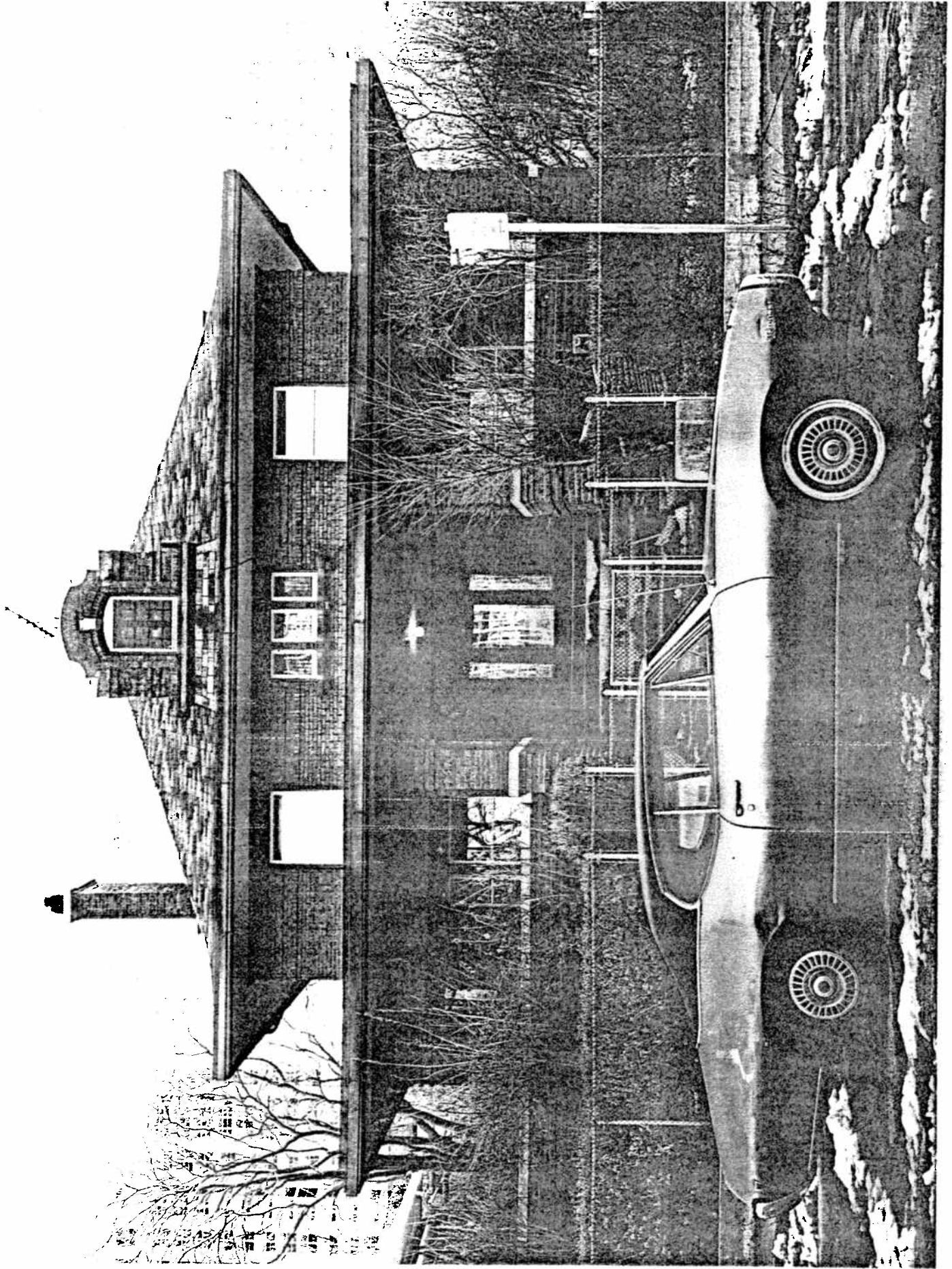
750 West Hutchinson Street (See description on page 8)



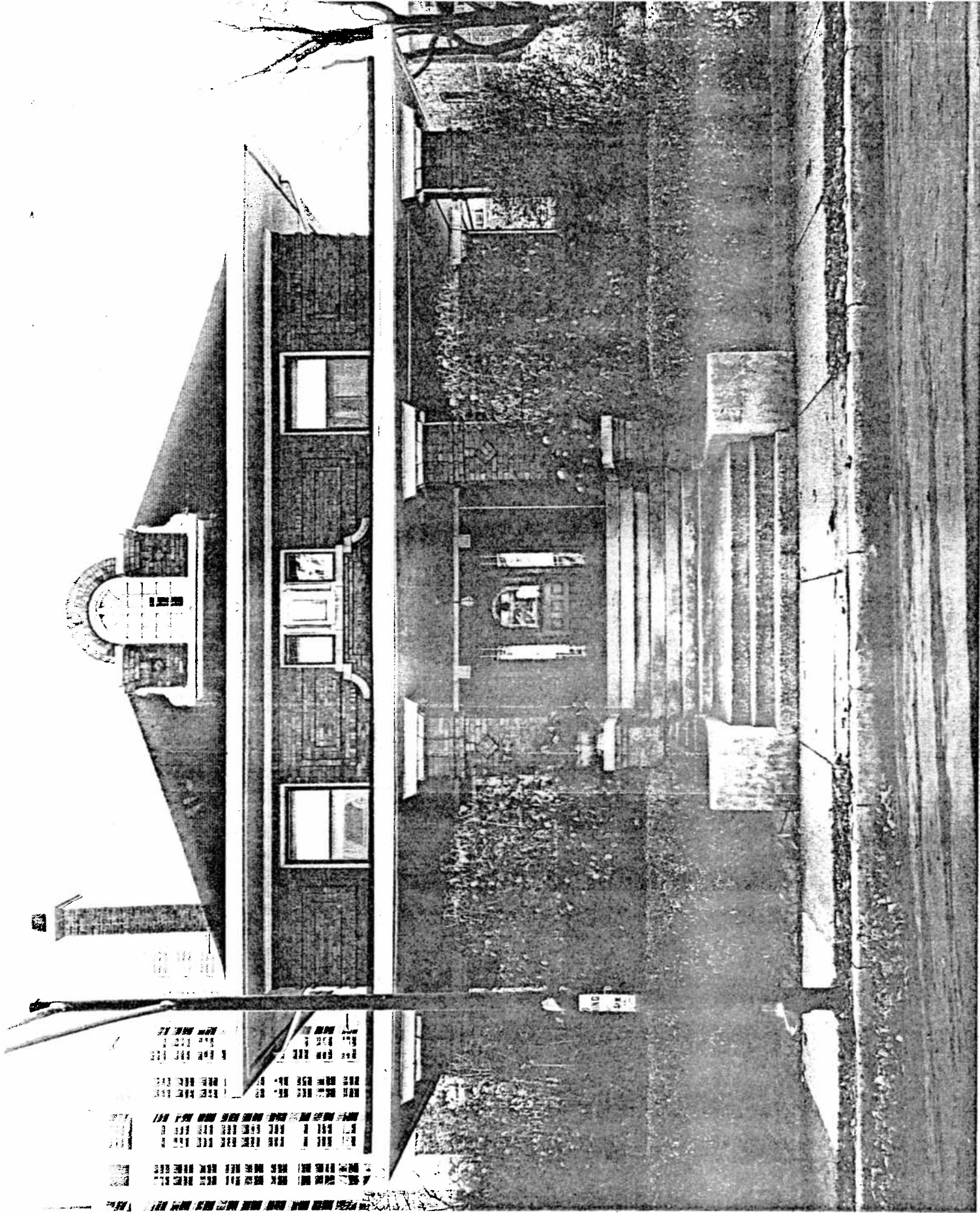
Detail of the doorway at 750 West Hutchinson Street (See description on page 8)



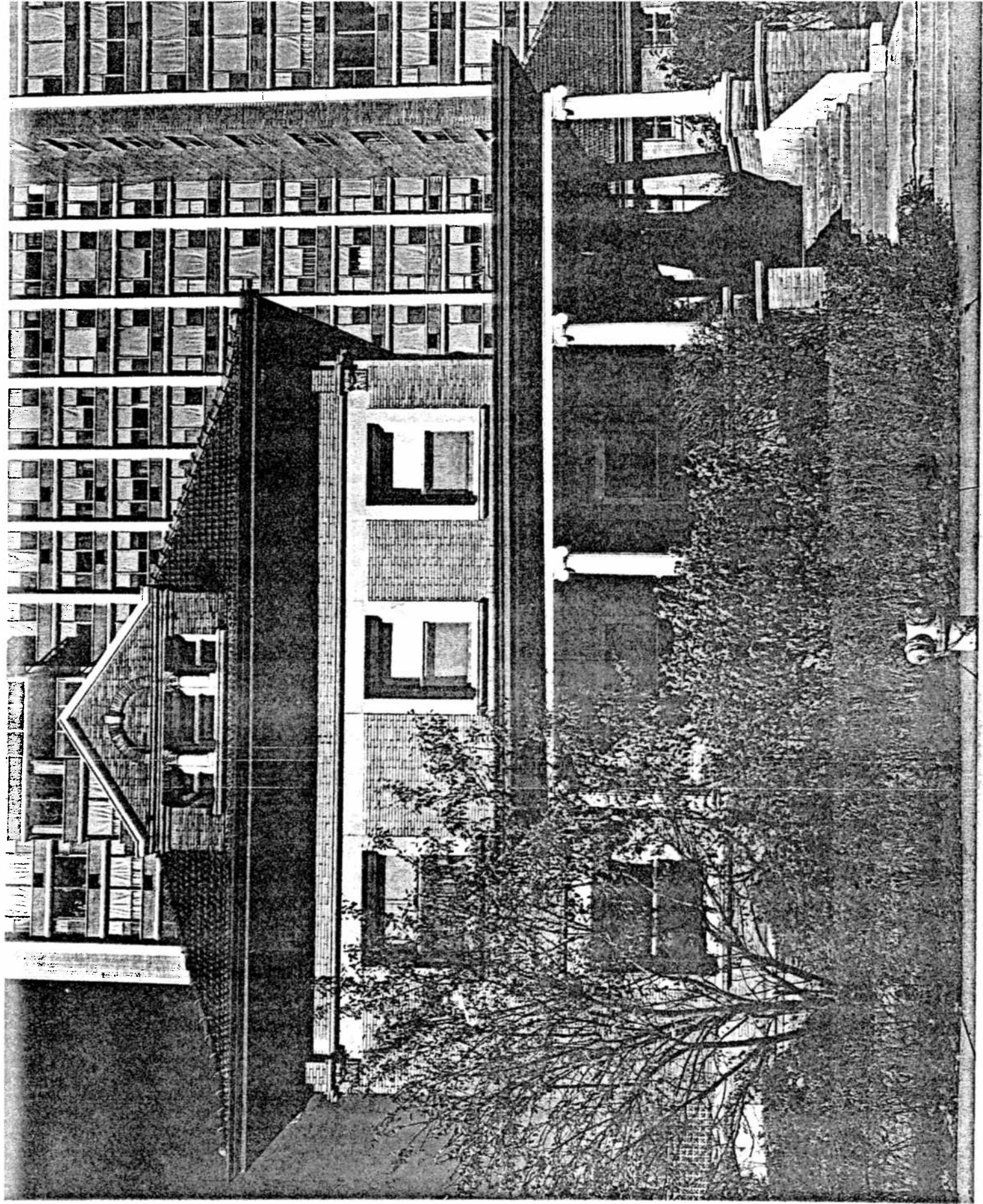
4234 North Hazel (See description on page 9)



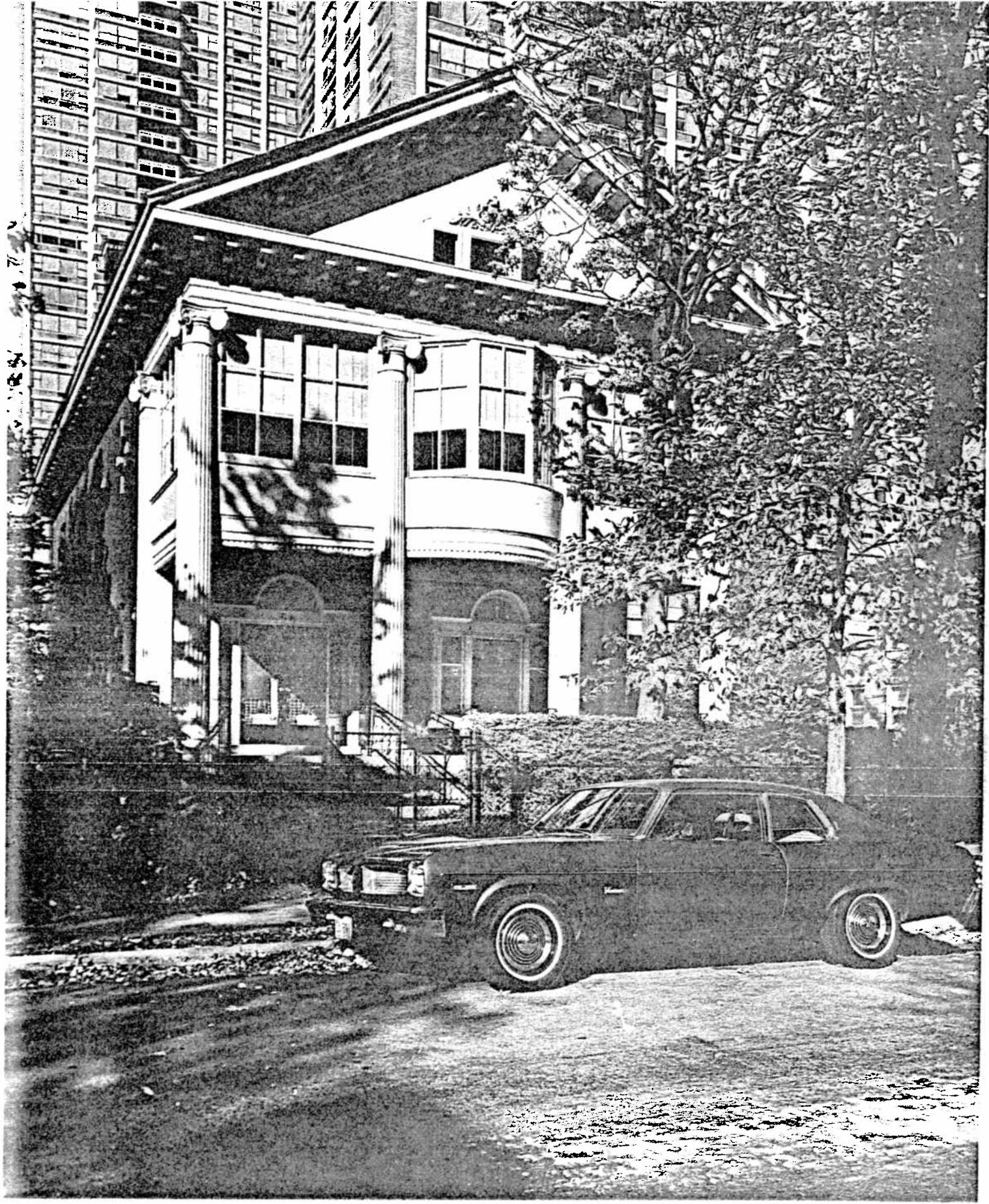
757 West Hutchinson Street (See description on page 9)



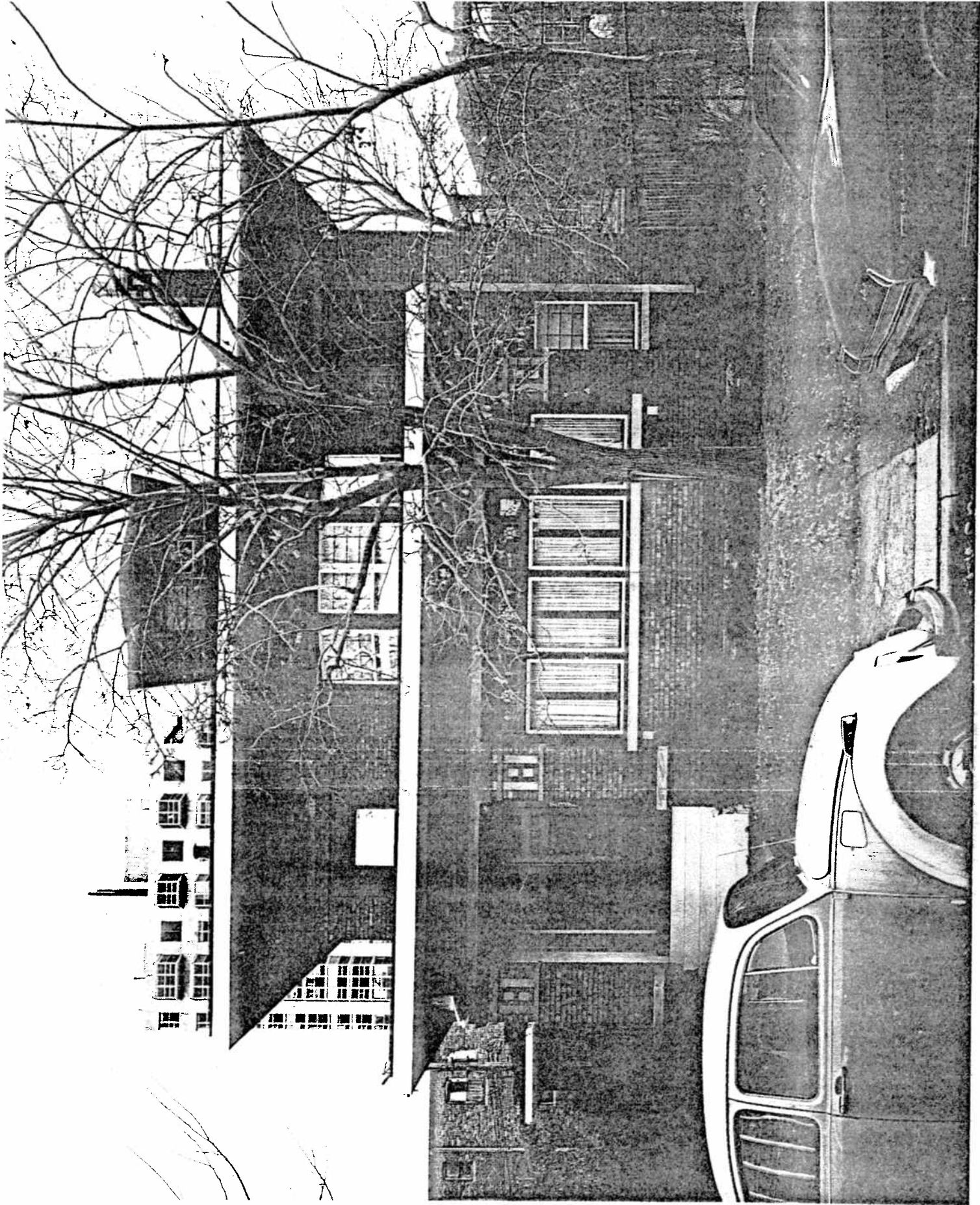
747 West Hutchinson Street (See description on page 9)



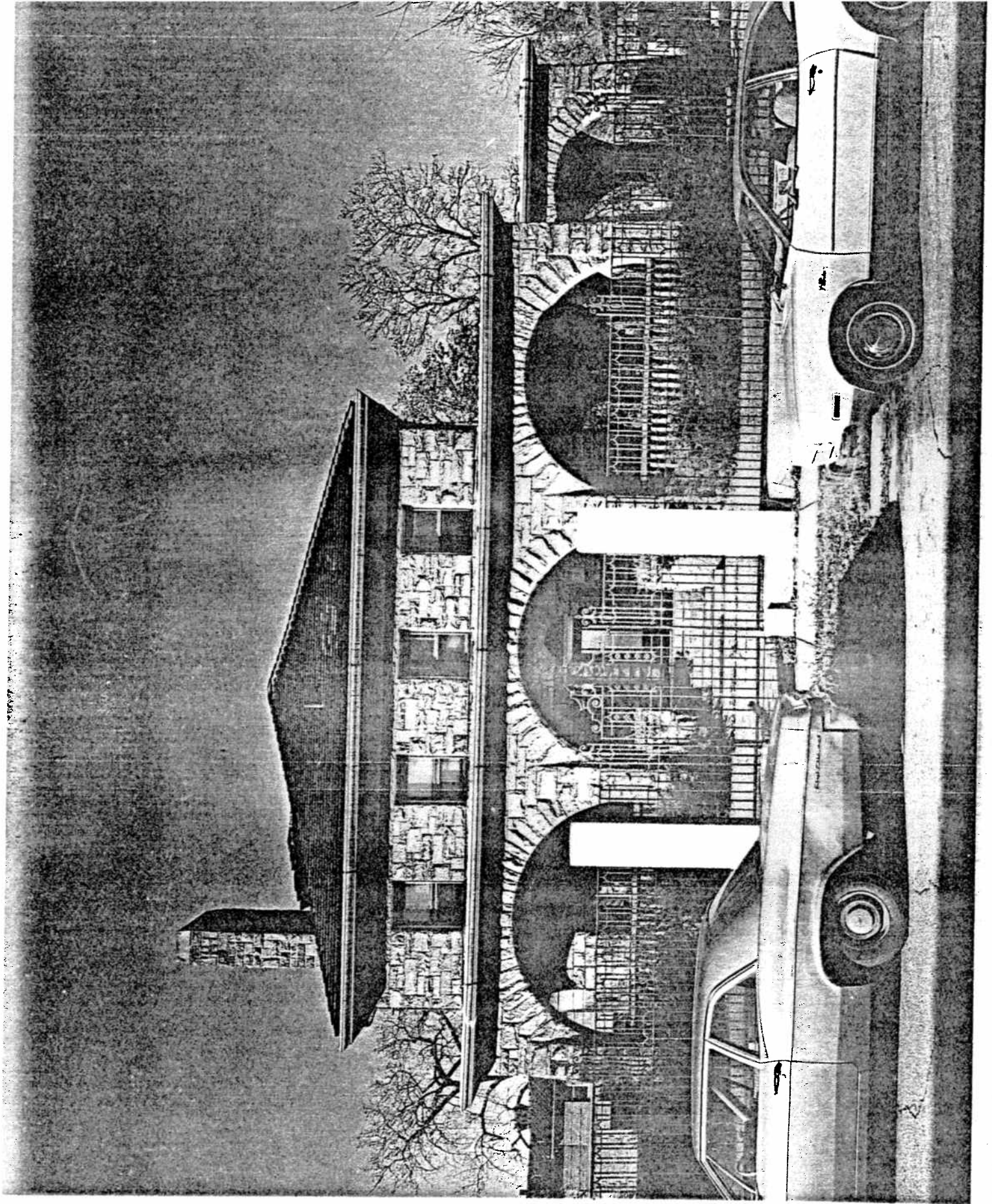
706 West Hutchinson Street (See description on page 11)



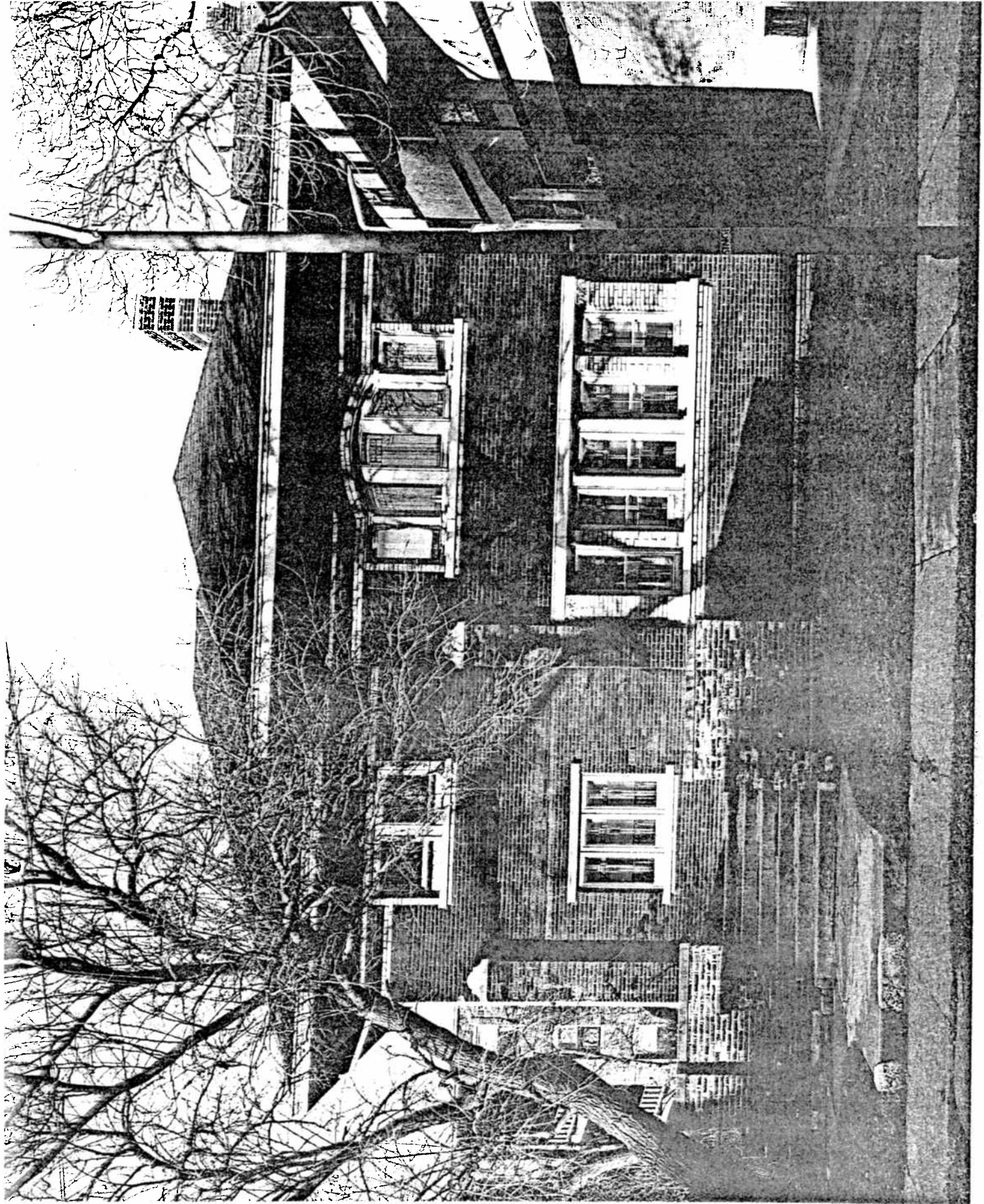
716 West Hutchinson Street (See description on page 11)



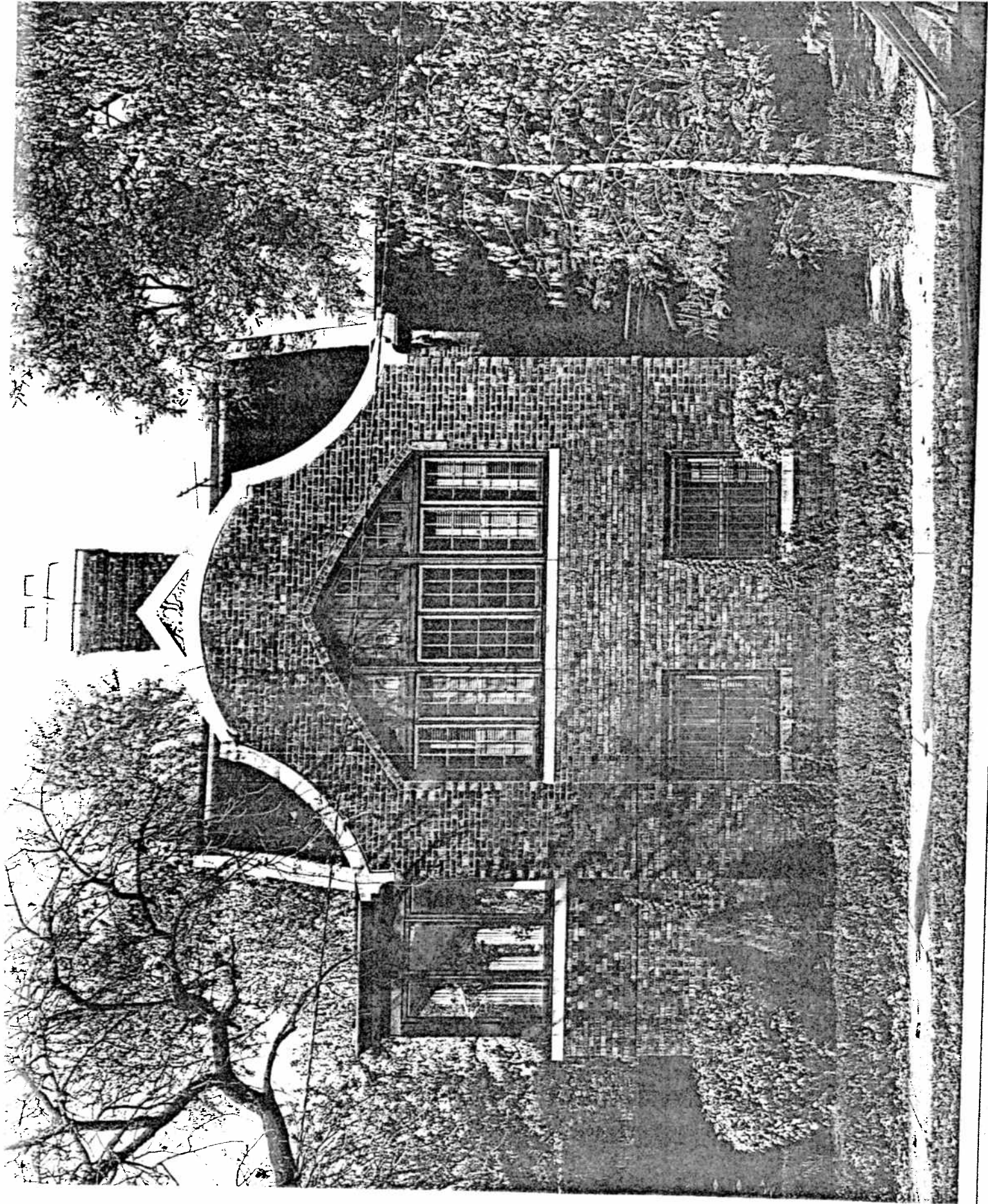
737 West Hutchinson Street (See Description on page 12)



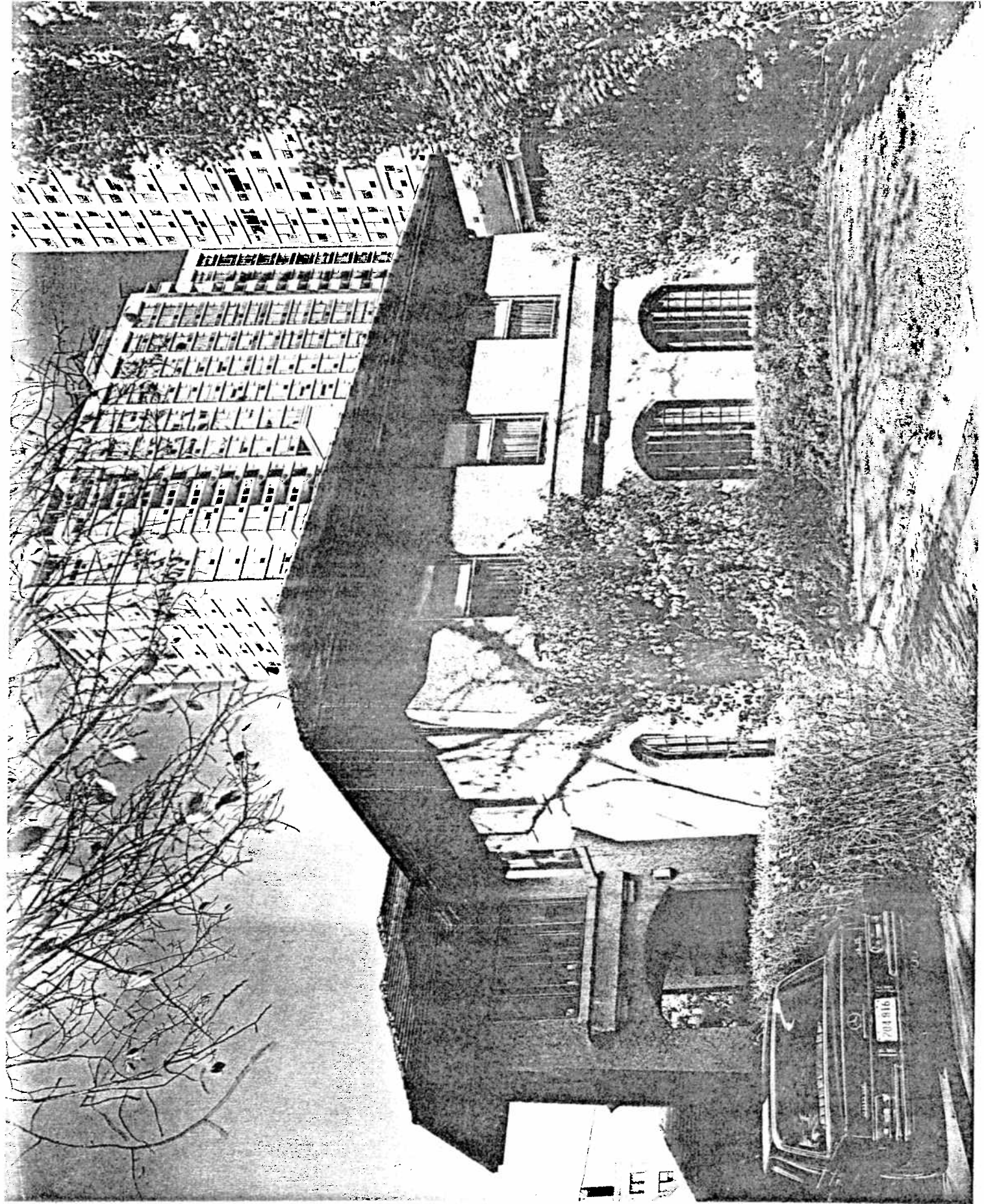
803 West Hutchinson Street (See description on page 13)



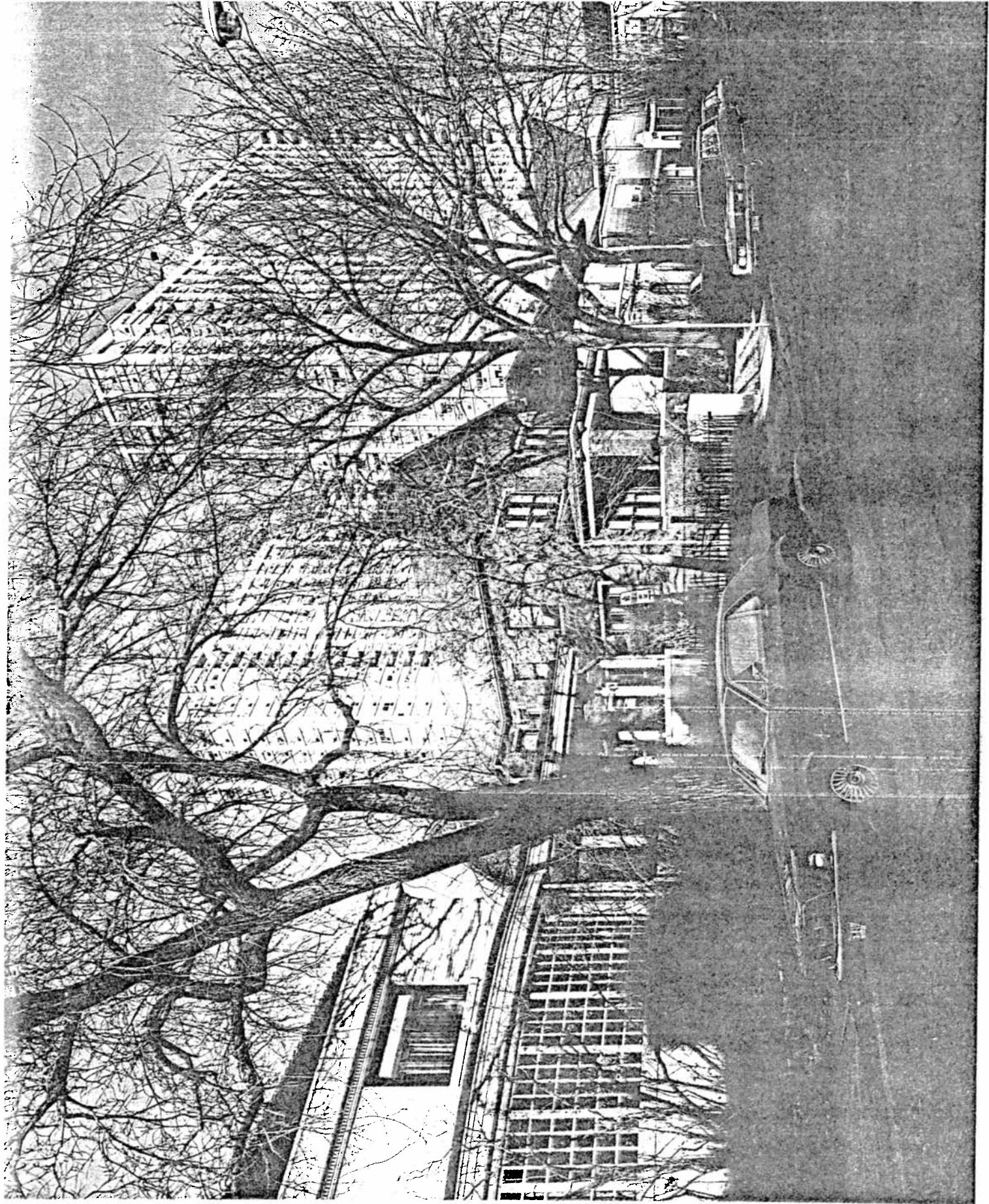
808 West Hutchinson Street (See description on page 13) .



832 West Hutchinson Street (See description on page 14)



734 West Hutchinson Street (See description on page 15)



View west along the north side of the
700 block of West Hutchinson